

ON *Exclusive in The Daily Carmelite*
PAPER **FREDERICK
WINGS O'BRIEN**

(Frederick O'Brien is on the air, Station KPO, Thursdays, seven thirty p. m.)

GOVERNOR ROLPH goes about California like a benevolent kaiser, with sirens, police, hurling the traffic off the road ahead of him. He has made a former Salvation Army lassie head of the orphans, juvenile delinquents, old-age pensioners. He can read the bible with one eye, and a poker hand with the other.

§ §

HOMEBREW beer, as sold, is a yeasty delusion. The process is too intricate for vulgarians. Lately, at a great brewery, I drank real, delicious beer. It has to be made real first to make near-beer; the alcohol is extracted. I was astonished at the difference between the bootleg or homemade beer, and that of the *braumeister*. Evil imitations corrupt good taste.

§ §

WITHOUT the dole, England would be in bloody revolution, says Sir George Parish, British economist. About the time Hoover has to be reelected, Republicanism has to be strengthened, a bill will be favored by the White House for an American dole; or, for giving ex-soldiers several billion dollars to keep them from voting Democratic. Unless, of course, prosperity returns.

§ §

POSTOFFICE acuteness is, often, written about. A letter addressed, merely, Al, is posted in Ascalon, Idaho, and reaches Al Smith, within four days. All that is federal hokey. I addressed a letter a few days ago to a notable friend, at 3241 Pacific avenue, San Francisco. The houses out there are all big, costly, separate. The letter came back, marked, No such no. The number should have been 3441. The address is in the telephone directory, the addressee prominent and permanent. I understand Stalin's desperate complaints at the quality of things made in Russian factories. It, often, takes me three days to get a letter from my village to Carmel, a hundred miles. The yoke of yokelery is heavy on our necks.

§ §

PRUDERY opposes audery. Prudery is crudery, with, often, a little Freudery.

THE DAILY CARMELITE

VOL. IV CARMEL-BY-THE-SEA: WEDNESDAY, JUNE 17, 1931 OFFICIAL PAPER 3c



ROCKWELL
K E N T

FROM THE PRIVATE COLLECTION OF MERLE ARMITAGE, REVIEWED ON PAGE FOUR

The Road Back to Prosperity

Being an Open Letter to the President of the United States of America.

My dear Mr. President:

After listening attentively to your Indianapolis speech last night I realized that you are a Republican and that you desire to be re-elected. I, too, am a Republican and am desirous of seeing Prosperity return to our Nation through good old Republican channels.

You said that much of our depression was mental, you said our country was

possessed of vast resources very little, if any, impaired and you said a great many other good and true things, but you didn't say that the prosperity of the country is a reflection of the Stock Market. You didn't say that probably because you do not believe it, but you would not have said it if you did, for you would not have dared. If you had,

CONTINUED ON LAST PAGE

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EDITED BY S. L. H.

Mrs. Robert Wells Ritchie, who has been living in London for two years, has returned for a protracted visit. At present she is with Colonel and Mrs. James S. Parker in Ottawa, Illinois, but will be in Carmel soon. Mrs. Ritchie is in charge of the Hearst Newspaper Syndicate in London.

Mr. and Mrs. Herman Crossman leave this week for their ranch in New Mexico with their children, Jean, Doris, George and Dick. Mr. Crossman is using the ranch for breeding and training polo ponies. They will return to Carmel in the fall.

In watching the rehearsals of "Karl and Anna," it has been noticed that one of the minor characters stands out by creating from her small part something very fine. Her name is Georgia Chalmers and she has recently graduated from the American Academy of Dramatics in New York City, besides having had experience with the Vallejo Community Players. She is spending the summer in Carmel with her mother.

Mrs. Frances Austin and her children, from Palo Alto, will occupy the Yates Cottage on Ocean avenue during the summer.

Mrs. Marion Todd and her sister, Mrs. Joseph H. Schaeffner, returned yesterday from a visit at the Hearst Ranch, San Simeon.

Mrs. Margaret Chamberlain has left Carmel to spend a few days with friends in Palo Alto.

Mrs. Bernice Fraser is visiting for a few days in San Francisco.

Mrs. Sidney Fish of Carmel Valley and New York has donated a trophy to be awarded at the Presidio-Monterey Horse Show, annual charity event to be held this week-end. A trophy has also been given by Charles Crocker of Pebble Beach.

Box occupants at the Horse Show will include Mrs. Arthur Hatley of Pebble Beach, Mrs. Alma Spreckles Rosekrans of Burlingame; Mrs. Charles Bigelow of Carmel Highlands; the Misses Mary and Julia Minnigerode of Del Monte; Mrs. C. A. Black of Monterey; Mrs. Murdock Wingfield of San Francisco, whose daughter, Miss Jean Wingfield will be one of the participants and Messers. Ralph Hughes of Salinas; Dr. David Spence of Pebble Beach; Charles Dickey of the Monterey Peninsula Country Club and Henry Potter Russell of Carmel Valley.

COUNCIL MEETING TONIGHT

A lively session of the City Council is in prospect for this evening when definite action probably will be taken in connection with petitions for and against distribution of shopping publications. Guy Curtis, promoter of one of the periodicals, has had a crew of canvassers in the residential district for more than a week to secure delivery orders which will be presented to the Council this evening.

Two ordinances—fireworks control and public health supervision—which have been given first reading are expected to be passed tonight.

The meeting will begin at eight.

CARMEL IN PASADENA

Martin Flavin's comedy, "Broken Dishes," which was on Broadway simultaneously with "The Criminal Code," is to be presented at Pasadena Playhouse from June twenty-fifth to July fourth. The run of the Flavin comedy will be interrupted for one night—June twenty-ninth—when the Playhouse group will present "Big Lake," by Lynn Riggs. Like "Green Grow the Lilacs," the first play by Riggs to get Broadway production, "Big Lake" is a poetic drama of Oklahoma pioneers. (Riggs, it may be remembered, was in Carmel a year ago; wrote for The Carmelite at that time.)

PAYS TO ADVERTISE

"Dodo," a white Sealyham terrier, was lost over the week-end. In The Daily Carmelite of Tuesday an advertisement proclaimed the fact. Yesterday, after the first insertion, instructions were received to cancel the advertisement; the dog had been found. ("Dodo" came home.)

THE LOCAL OBSERVER

(Contributed)

It is interesting, but inconsistent. I mean a list of names of stockholders in modern local business concerns, men who have been the leaders in the "keep-Carmel-back," "no modern ideas" and the "Village," etc. Some people are idealists except when it affects their pocket-books.

† †

Yokel? Oh, yes. I remember now where I read that word several times lately. It is a stock word to designate someone with whom you do not agree. Presidents, dyes, postmasters, politicians. If the word is not already copyrighted, it should be.

† †

Preservation of life and property (incidentally provided for in the Constitution) demand that something be done to eliminate all-night car parking in Carmel.

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COMPANION-SECRETARY. Will the person who answered an advertisement in The Carmelite under Box 1187 be so kind as to write again to the advertiser in care of The Daily Carmelite. Original letter known to have been forwarded by Carmel post-office but not received by advertiser.

The Collector's Place

(Merle Armitage is showing his private collection of etchings, lithographs and wood-blocks at the Denny-Watrous Gallery as a courtesy in connection with the talk he is to give next Saturday evening. At the request of The Daily Carmelite, Mr. Armitage has related the story of the collection.)

By MERLE ARMITAGE

The chance to write a criticism of one's own collection is as unique an opportunity as would be the chance to write one's obituary notice. I am a trifle stage-struck at the idea.

Among abstruse, controversial and abstract subjects, art takes its place beside, or bows before only one other contestant: religion.

Art in America has had a particularly hectic time of it. Giving to ridiculing all manifestations of aesthetics, this country nevertheless spends more for art in one form or another, symphony orchestras, concert artists, old masters, etc., than all of the rest of the world. Why this contradiction?

I offer one explanation, although there are several. Art, and particularly imported art, has become smart! Being very happy to have art on any reasonable basis, we cannot at this stage of the game quarrel with the public because it purchases art because it is *chic*. Through its contact with its purchases, it may come to know them!

The rather modest group of etchings, lithographs, wood-blocks, photographs and drawings which are hanging at the Denny-Watrous Gallery represent eighteen years of collecting.

Wanting to be a painter, I have had to content myself with collecting the works of others. Undoubtedly this was because I lacked the courage to face the economic situation which all artists, unless subsidized, must face. But collecting has compensations. This little group of prints represents an enormous amount of pleasure in looking for them, paying for them, and having them within reach. They have even bolstered up, at times, my morale.

To my mind a collector has a certain obligation, and a certain duty. The obligation is to oneself largely, but to the artists, also.

If one is going to include, let us say, Arthur B. Davies in his group, he has a certain obligation to keep his whole standard high, that the prints of Davies may not suffer aesthetic indignities. Yet he cannot simply purchase names of artists who have arrived, and who are *safe*. There his own judgement is his only

guide. I begun purchasing Rockwell Kents long before he had achieved any sort of popularity, and I don't snobbishly dislike his work because he has enjoyed an enormous success, and has done some stunning commercial advertising work. That doesn't frighten me, because the man's work is sound. Kent has never swerved from his course, nor lowered his standard, and he has had to face the barrage of the modern French artists and their dealers. He has something definite to say, and he says it in a most distinguished manner, which is a good rule to apply to almost any art or artist.

Picasso, Matisse, Segonzac and other contemporary French artists are making genuine contributions to the aesthetic knowledge of the world, just as Gauguin, and other significant men, have done before them. The examples of the work of these men which are in my collection were selected because they made an appeal of some kind to me. I have never purchased a work of art as an investment, although almost everything I have purchased has been good investment. When George Bellows died I owned fourteen of his lithographs, for which I had paid modest sums. The Bellows market immediately soared, and I felt I could not afford to own so many Bellows, when there were works by other men which I wanted. I sold all but three, realizing as much as a thousand per cent profit on them. But I still have three very representative Bellows.

Fine prints are the safest sort of things, from the bankers' standpoint. During the late war, for instance, the etchings of Zorn were better collateral with the Swedish banks than real estate. But this only applies to fine prints. Be sure yours are *fine*.

I have tried to make this group of graphic art examples as representative as possible, and yet keep it within the compass of my own taste and understanding.

Therefore I start with Durer and Beham, come down to Rembrandt, and include fine examples of Meryon, Whistler, Redon, Zorn, and Goya. I could not have afforded paintings. Only a Morgan could have paintings by the men who are represented in my small group. Prints are mobile, easily stored, take up little space, and generally speaking, are a more personal expression of the artist than are most paintings. They are chamber music as compared to the symphony orchestra.

This group has been shown in many museums over the West, and I feel that they will be particularly happy and "at home" here in Carmel.

Summer Festival of Music

A Review of the First Recital

Inaugurating the third Summer Festival of Music, the first of four concerts by the Brosa Quartette of London was held in the Studio Theatre of the Golden Bough last evening before an audience whose enjoyment was a just reaction to their keen anticipation of an offering rare in the whole world of performed music today.

Antonio Brosa, first violin; David Wise, second violin; Leonard Rubens, viola; and Anthony Pini, violoncellist, are all fundamentally of different nationalities with an English training. Temperamentally they are a complete circle—though one of them, Leonard Rubens, owing to a fractured arm, had to be replaced by Nathan Firestone of the Abas Quartet who played as though he had always been one of the group.

The packed house with extra chairs along the walls listened to these musicians in a program of three quartets—"The Lark," opus 64, No. 5, Haydn; the quartet in C major, opus 59, No. 3, by Beethoven, and opus 19 in G minor, by Debussy—the only string quartet by the modern Frenchman—than which no better choice could have been made

for a representative program, either musically or historically.

Haydn, whose string quartets were virtually the forerunners of all others, is supposed to have intended his earlier ones for string orchestras. He wrote eighty-three in all, showing an ever-increasing invention and distribution of interest to the different instruments—making each, in turn, take a part of equal importance. No more completely balanced bit of quartet-writing can be found in musical literature then or since. When presented with the dexterity and perfect interlacing of the four players last evening the work stands out as an epoch in the musical experience of even the most sophisticated. Words fail to properly describe the perfection of contour, the beauty of phrase, the blending of color and the delicacy of nuance which the intensity of concentration and self-effacement of the players brought about. Such playing and musicianship has a vitality that brings with it spiritual exhilaration. This penetrates the members of an audience with strength of vibration that, in spite of themselves, they respond to with unaccustomed feeling—which lifts them beyond any mundane sphere.

No audience more than the one which heard the Quartette last evening would

appreciate the finesse, the insight, the vital ensemble on spiritual accord with which these sincere musicians performed the program, for Carmel audiences are not of an ordinary genre. A triumph in Carmel is not obtained without a demonstration of art that is a reflection of true genius.

—LINDSAY-OLIVER

(The Beethoven and Debussy numbers will be reviewed in a later issue.)

AFTER THE RECEPTION

Mr. Frank Wickman was host last night at a supper party following the recital at the Golden Bough. Guests were limited to members of the Brosa Quartette, sponsors of the Festival and the hostesses at the reception. Among those who enjoyed the hospitality of Mr. Wickman's Highlands home were Mrs. J. B. Casserly, Mr. and Mrs. Brosa, Mr. and Mrs. Pini, Mr. Wise and Mr. Nathan Fairchild (of the Quartette), Mr. and Mrs. Luther B. Marchant, Mrs. Thomas B. Driscoll, Mme. Ann Dare, Miss Peter Davis, Mrs. Marie Gordon, Mr. and Mrs. J. Alden Beaumont, Jr., Mrs. Tobin Clark, Mr. and Mrs. Richard Tobin, Miss Patricia Clark, Mr. and Mrs. John O'Shea, Mrs. Clarence Black, Miss Ellen O'Sullivan, Mrs. Robinson Jeffers, Mr. and Mrs. George Seidenock.

THE SCIENCE OF PIANISM

AND THE

RATIONALIZATION OF MUSIC STUDY

by FRANK WICKMAN

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Extracts from articles by Redfern Mason in the S. F. "Examiner":

Frank Wickman is back from Europe where he has been communing with educators, like minded with himself, on rationalizing the study of Music.

It is the teachers whom he wishes to influence, and not isolated pianists. He wants to battle with men and women who take their profession seriously, and to enter into their difficulties.

His job with students is largely that of a diagnostician. He points out that they are trying to do with their fingers what their fingers were never meant to accomplish. The fingers choose the notes, but the tone quality and power come from the rhythmic employment of other parts of the body.

These means Mr. Wickman has studied as a bridge builder or an architect would study problems of leverage, or stress of materials.

But always Wickman comes back to the proposition that the osteopathies of technique building must be approached as an exact science. Amen to that.

The adjoining panel are excerpts from a lecture given by Frank Wickman before the Music Teachers Association of California

Music, as a science, is ordered tone in ordered time and its creation is governed by an ordered principle.

Musical thought moves forward through phrasing. These rhythmic patterns should become one with musical feeling, and should be associated with definite mental impulses made manifest through flexed muscles.

Technic is the ability to express what we mentally and emotionally comprehend. Technic must become one with our spiritual and physical natures, and through an acquired command of physical means used in expressing our musical individuality.

Relaxation is the least amount of tension in action, and is the product of perfect mental and muscular co-ordination.

Relaxation is an exact positive muscular activity, and not a negative operation.

Music Teaching as well as the art of piano playing is an exact science. Science implies the ability of analyzing the basic principles underlying any problem, and is acquired through accurate thinking and observation.

We are not in need of more so called methods, but we are sorely in need of lucid explanations of the tasks to be met with in every work of technic.

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Theatrical Notes

THE PSYCHOLOGY OF LEONHARD FRANCK

Can a man love a woman he has never seen? In "Karl and Anna" we find the main character doing just that. This Karl of Leonhard Franck's is a splendid psychological creation. We watch his growth throughout the play and X-ray each of his thoughts. The first time he hears the name "Anna" it is like a swift stab of pain quickening him from apathy to a stirring sense of some imminent beauty. The idealist in the man gathers food for dreams from all the trifling, every-day happenings that have surrounded this "Anna" in the past and Pygmalian again has his Galatea.

This is not all as improbable as it seems to a flippant age. One meeting with Beatrice fired Dante with the inspiration for the Divine Comedy. It is a tremendous thing to watch Karl's first involuntary thought grow until it is as irresistible as the tidal wave and as far-reaching in its effect. He is no character to be quickly analyzed and as quickly forgotten. At times when we see how completely he is abandoning himself to this mental force we are afraid of him.

It is a well-balanced cast that gathers every night in the Studio Theatre of the Golden Bough, and they are very much in earnest. One member has spent the past weeks reading all the obtainable translations of both novel and play. The parts cannot be worn loosely like an old coat to be discarded as easily—they must be lived, deeply and convincingly. The many dramatic climaxes are quickly relieved by humor and a tense moment is never over-drawn.

There is a quiet assurance about Gloria Stuart, well in keeping with her portrayal of Anna. Her expression of feeling is well-sustained and one constantly feels that she holds in reserve something deeper than she cares to express. Samuel Ethridge as the idealist, Karl is best described by one of the lines from the play itself—he is like a steel coil ready

to spring. Holding fast to this one thing, his all-absorbing love for Anna, every nerve is constantly strung taut against any possible interference. The cast for "Karl and Anna" is not large, but through the sincerity of their effort the Peninsula can expect a fine performance of an absorbing play when "Karl and Anna" opens for its four-day run on July second. F. B.

PROBLEMS IN STAGECRAFT

(Second in a series of articles written especially for The Daily Carmelite by PETER FRIEDRICHSEN, of the Studio Theatre of the Golden Bough.)

Theoretically, every well-balanced color scheme must contain some element of each of the three primary color vibrations; in other words, go completely around the color-wheel. One hue or vibration being in predominate amount, in moving around the color-wheel toward its complementary, which is always a combination of the two remaining vibrations, the amounts used become less and less, thereby always subordinating one color to another. This is as true of stage design as of the other arts where color is used. The scenic designer should have a thorough knowledge of the Prismatic Color Theory, which is the breaking up of white light into its component parts. White light is composed of all colors—a fact which has direct bearing on theatrical lighting.

The combining of color in lighting and the effect of color in light on the color of surfaces and materials works according to the natural laws of prismatic color, the three primary vibrations of which are red, violet and green, as opposed to the old theory of red, blue and yellow in pigments. The designer, in looking at a color, should know immediately what its vibrations are. He will then know at once what color should be used in the lighting to bring out the desired effect.

The use of color in its endless variety of hues, shades, values and intensities is, of course, of prime importance in bringing out the form, line and surface pattern of a setting, and establishing the mood of the play or scene. The wrong use of it can easily ruin the performance. Simplicity is the keynote; no trick stuff just because one may have the equipment and know how to use it. If it attracts undue attention to itself rather than to the action, it has failed.

The use of lighting in the theatre in a broader sense is still barely past its infancy, has not progressed much beyond mere illumination. Light is really unexplored as a dramatic medium.

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THE ROAD BACK *from page one*

the hue and cry of "A tool of Wall Street" would have been raised, than which nothing could be more deadly.

Now I have nothing to gain or lose, so I will say it. Long ago Horace Greely said: "The way to resume specie payment is TO RESUME." And acting on my statement, I say the way to resume prosperity is to resume!

You say our paramount task is not mere words and the world is yelling for a Plan—pardon, Mr. President the apparent vulgarity of the expression, but that is just what the world is doing—they are yelling, howling for a leadership and a Plan. Now I suggest that you be the Leader and I offer the Plan.

Restore all stocks listed on the regular exchange to a price half way between the 1929 high and the present year's lows. How? By commission, persuasion or royal edict (You are a executive and will be able to devise a manner of doing

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this, but, for Pete's sake, dear Mr. President, don't permit it to get into the hands of Congress). Of course I know this sounds like the bugaboo "price fixing," but even if it is a bit Moscovish we shall have to overlook that, for extreme occasions demand extreme measures. When these prices are fixed, hold them at the same level for a period of one year. Then form a commission to examine each stock thoroughly to see if the price is warranted and at the end of a year raise or lower the prices or put them on whatever basis seems wise at that time. And don't turn this job over to Andy—he is too fixed in old ideas. Get some bright young men. There are plenty of them that the world has never heard of, capable and honest. I offer, merely as a suggestion to show that I know whereof I speak, Allard Smith the banking expert of Cleveland, W. Alton Jones of New York City, R. W. Frye of Denver and Bonar Russell of San Francisco. There are plenty of them all capable and honest.

This Plan would end unemployment, for it would require an army of statisticians and their helpers. Stocks would be at levels that would permit everybody to pay their debts and by holding them steady for a year would absolutely prevent gambling and the whole Nation would be singing hallelujahs before morning. More than that you would not be required to strain your voice making another campaign speech, but all classes would join in "Atta boy Hoover"! Not only now, but again and forever. Your name would be coupled with Washington, Coolidge, Jack Dempsey and Al Jolson. You would be "IT."

Now, dear, clever, Mr. President, there is much by way of elucidation and detail that I might add, but you are a busy man and I, too, am more or less occupied, but I have given you the main features and if you are interested just write or wire and I will go into the matter in greater detail.

Yours for the return of Prosperity.

HELEN ROSENERANS

R. F. D. 1, Box 40,
Carmel-by-the-Sea,
California
June 16, 1931

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